The Euphuistic Style in Lyly's Plays and Shakespeare's Early Comedies

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I made a brief stylistic survey of euphuism in my article in the 'Studies and Essays' issued by the Faculty of Law and Letters of Kanazawa University in 1953, and further traced the development of the euphuistic style in my paper in the 'Studies and Essays' in 1955. In the former I treated euphuism as the manner of expression characteristic of John Lyly's prose works, that is, his personal style; in the latter, as the manner of expression characteristic of the Elizabethan prose in general, that is, 'Zeitstil' as is called in German. The euphuistic style made a development in two directions after the publication of 'Euphues', it seems to me: one is through pastoral or romantic prose works like those of Sidney, Greene, Lodge, and Nashe into the speeches of the courtiers in the comedies; the other through wordplays or puns in Lyly's plays into the language of the pages, servants, and so forth in Shakespeare's works. In this study I would like to make a brief survey of the euphuistic style in Lyly's and Shakespeare's early comedies, and see how and on what occasions Shakespeare utilized and raised it to the level of the style in the artistic sense of the word.

Lots of dissertations and theses have been put forward to elucidate the relations between Lyly and Shakespeare. So far as I know, the following studies are outstanding: G. C. Child's 'John Lyly and Euphuism' (Münchener Beitrage VII, 1894), W. L. Rushton's 'Shakespeare's Euphuism' (London, 1871), R. W. Bond's two introductory essays to the 'Complete Works of John Lyly' (Oxford, 1902), J. D. Wilson's 'John Lyly' (Cambridge, 1905), and M. P. Tilley's 'Elizabethan Proverb Lore in Lyly's 'Euphues' and Pettie's 'Petite Pallace' (Macmillan, 1926). Mr. Rushton pointed out many parallel passages in 'Euphues' and Shakespeare's plays.

Mr. Bond took up Rushton's collection and added some of his own findings. The number of those parallel passages amounts to 54. Mr Child investigated the frequency of euphūism in Lyly's plays and gave us a valuable diagram. Mr. M. P. Tilley made a research in the proverbial elements in Pettie's 'Petite Pallace', 'Euphues', and Shakespeare's works, and found out a lot of parallel phrases and passages among them.

(I) The Euphuistic Style in Lyly's Plays

First let us have a general survey of Lyly's six comedies which are presumed by Bond to have been written before 1590 when Shakespeare started writing his earliest plays, and try to find out how and in what cases Lyly used the euphuistic style in his dramatic works.

As the leitmotif of 'Euphues' was love and friendship, so the keynotes of his plays were love and wit leading to wisdom or wisdom attained through love, that is philosophy in its literal meaning. Lyly was not so much an artist as a moralist in his vein. His philosophy was Platonic, which seems to have been taken in through the works of the Italian scholars in those days like Castiglione and Guazzo. So the leading characters in his plays fall in love for a while, but, after all, overcoming their passion, they get to wisdom through which they accomplish virtue and friendship.

Alexander in 'Campaspe' subdues his lust with his ambition of the world conquest, saying, "It were a shame Alexander should desire to commaund the world, if he could not commaund himself."[1] Sapho in 'Sapho and Phao' gets over her love towards Phao, a handsome ferryman, by winning Cupid, love-god, and succeeds in keeping her dignity and chastity in safety. She says, "Cupid, feare not, I will direct thine arrowes better. Every rude asse shall not say he is in love. It is a toye made for Ladies, and I will keepe it onely for Ladies."[2] Phao also comforts himself with resignation, saying, "With as litle malice wil I goe to my graue, as I did lye with all in my cradle. My life shalbe spente in sighing and

1. Campaspe, V,iv, 150—151 (Lyly's Complete Works, II,pp.357—358)
2. Sapho and Phao, V,ii, 94—96(Ibid, p.414)

wishing, the one for my bad fortune, the other for Saphoes good."[1]

In 'Gallathea' Cupid, love-god, tries to attack the nymphs of Diana, goddess of chastity, with his 'shafts and shifts,' but Diana discovers the mischief and captures Cupid. Diana says, "There is nothing more vaine, then to dispute with Venus, whose untamed affections haue bred more brawles in heaven, then is fitte to repeate in earth, or possible to recount in number. I haue Cupid, and will keep him; not to dandle in my lappe, whom I abhor in my hart, but to laugh him to scorne, that hath made in my virgins harts sūch deep scarres."[2]

In 'Endimion' Eumenides, friend of Endimion, suppressing his love to Semele, finds out the way to break the spell thrown over his friend by the enchantress. Geron, an old man, gives him the following advice; "Loue is but an eye-worme, which onely tickleth the head with hopes and wishes: friendship the image of eternitie, in which there is nothing movable, nothing mischeeuous. As much difference as there is between Beautie and Vertue, bodies and shadowes, colours and life; so great oddes is there between loue and friendshippe."[3] Eumenides takes this advice and says, "Vertue shall sūbdue affection, wisdom lust, friendship beautie."[4]

In 'Midas' Midas' love of gold results in his terrible experience of his golden touch, and later he is humiliated with ass' ears. After all he acknowledges and repents öf his own folly, and the curse is removed. He says, "I doubt not, what a God hath done to make me know my selfe, al the gods wil help to undo, that I may come to my selfe."[5] This is nothing but popularized Socratic philosophy.

Lyly's idea of 'love' may be summarized in the words of Cupid in 'Loues Metamorphosis': "What is love, divine loue, but the quintescens of chastitie, and affections binding by heauenly motions, that cannot be undone by earthly meanes, and must not be

1. Sapho and Phao, V,iii, 19—23 (Lyly's Complete Works Ⅱ. p.415)
2. Gallathea, V,iii, 39—45 (Ibid, p.467)
3. Endimion, Ⅲ,iv, 122—128 (Lylv's Complete Works Ⅲ, p.50)
4. Ibid, Ⅲ,iv, 143—144
5. Midas V, iii, 61—63

comptrolled by any man?"[1]

As can be seen in the above quotations, Lyly was rather a moralist and follower of Plato and Castiglione[2] than an artist by nature, and so he depicted courtiers and court ladies not as they really were but as they should be.

The dramatis personae in Lyly's plays may roughly be classified into four groups. To the first group belong mythological gods and goddesses; to the second, kings, queens, and courtiers; to the third, scholars, soldiers and citizens; to the last, pages, servants, and rustics.

Mythical gods and goddesses appear and play various roles in almost all his plays except in 'Campaspe' and 'Mother Bombie.' They behave just as ordinary human beings do, falling in love, starting quarrels, and making peace again. Cupid, love-god, plays the most active part. He shoots his special arrows of love into the hearts of both gods and men, and works lots of mischiefs, but Diana or Cynthia, symbol of divine love, chastity, and Queen Elizabeth, gets complete control over Cupid and settles the problems. As Lyly had been a private secretary of Edward de Vere, Earl of Oxford, after taking the degree of M. A. at Cambridge in 1579, and since 1585 he had been an assistant master at the St. Paul's Choir School[3] and his duty was 'to coach the choir boys in the acting of the plays to be performed before the Queen',[4] he always had to have the pleasure of the learned Queen as his final aim, and keep the intellectual courtiers in view. So he always invested Cynthia or Diana, Queen of the moon, with divine wisdom and chastity, and glorified her. Her part in the plays is rather like that of 'deux ex machina' in classical plays. Conforming to the

1. Love's Metamorphosis, II, i, 123—126
2. Castiglione in his 'Courtier' says as follows: "The soule kindled in the most holy fire of true heavenly love, fleeth to couple her selfe with the nature of Angels, and not onely cleane forsaketh sense, but hath no more neede of the discourse of reason, for being chaunged into an Angell, she understandeth all things that may be understood." ('The Courtier' translated by T. Hoby, Everyman's Library, p.319)
3. Life of John Lyly by Bond, pp.33—34 (Lyly's 'Complete Works', I)
4. Ibid, p.34

requirements of his office, his plays assumed the nature of entertainments and masks interspersed with songs and Latin words, and myth was just the thing to depict the life of the courtiers in allegory with.

Venus and nymphs also play some important parts. Compared with these powerful goddesses, gods like Apollo, Bacchus, and Vulcan are rather secondary and obscure. Shakespeare seldom used mythical gods and goddesses as characters in his plays except in 'A Midsummer-Night's Dream', 'Cymbeline', and 'Tempest'.

Kings and queens, courtiers and court-ladies come under the second group. Alexander, Midas, Cynthia, and Sapho are well-known names in the legendary world. They, except Midas, are clothed with kingly character and divine wisdom as is mentioned above. In the court of Cynthia we see the exemplary courtiers, Endimion and Eumenides, and court-ladies, Tellus, Semele and others: in Sapho's court, Trachinus, and Phao who was a ferryman and was later made a courtier by Sapho but may be regarded as a disguised courtier after the fashion of pastoralism in those days, and many courtladies: in Alexander's court his general, Hephaestion, and soldiers, and beautiful captives, Campaspe and Timoclea: in Midas' court, three councillors, their daughters and court-ladies : in Diana's heavenly court, her nymphs may be regarded as court-ladies, and the two daughters of the shepherds may properly be considered as court-ladies in their manners and speeches. These people talk about love, friendship, and marriage in the pastoral euphuistic style and are often engaged in the 'war of wit' as the courtiers in 'Love's Labour's Lost' do.

In the third group we see philosophers, soldiers, citizens, shepherds, and others, but they play the roles of minor importance in the plays. Only in 'Mother Bombie' common people play some parts of importance. The manner of their speeches is mostly euphuistic.

To the last group belong pages, servants, grooms, vagabonds and people of the lower class. Their characteristics are impudence, slyness, and quickness in quibbling and punning. They talk a lot of sarcastic and bantering jokes to their masters openly. Their

short, pointed, epigrammatic and virile words make a sharp contrast with lengthy, formal, and effeminate expressions of courtiers. They sometimes play tricks on their masters, and sometimes help them to solve the troubles. Puns and quibbles are their favourites. Some maidservants, schoolmasters, boasting soldiers, and awkward constables may be added to this group. They often betray their ignorance, foolishness, and clumsiness, and create laughter. Now let us see how and on what occasions Lyly used the euphuistic style in his plays.

(1) In the soliloquies of the leading characters.

The leading characters in his plays often utter long soliloquies which Lyly found the best way to disclose the situation, philosophy, and mental struggles of the chief characters. Let us examine the number of the soliloquies in his plays: 5 in 'Campaspe; 5 in 'Sapho and Phao', 7 in 'Gallathea', 5 in 'Endimion', 3 in 'Midas', 3 in 'Mother Bombie'.

In 'Campaspe' Appelles, the painter, utters a soliloquy twice, Campaspe twice, and Diogenes once. Let me quote a part of Appelles' soliloquy.

> " O love! I *neuer* before *knewe what thou wert*, and nowe hast thou made mee that I *know not what my selfe am?* Onely this I *knowe*, that I must endure intollerable *p*assions, for *vnknown p*leasures. ····· Cast thyselfe on thy carefull bedde, be content to *lyve vnknowne*, and *die vnfound*. O Campapse! I haue *p*ainted thee in my heart: *p*ainted? nay, contrarye to myne arte, im*p*rinted, and that in such deepe Characters, that nothing can *r*ase it *out*, vnlesse it *r*ubbe my heart *out*."[1]

In this speech we can find chief characteristic features of the euphuistic style: antithetical phrases and clauses, alliterations, and repetitions; further we see parallelisms, paradoxes, and apostrophe, that is an exclamatory address to 'love' personified.

In 'Sapho and Phas' Phao utters a soliloquy three times, Sapho once, and Venus once. Let us take a part of Sapho's soliloquy.

"Ah! impacient disease of love, and Goddesse of love thrise

1. Campaspe, V, ii,8—16 (Lyly's Complete Works II, p.352)

vnpitifull. The Eagle is neuer stricken with thunder, nor the Olyue with lightning, and maye great Ladies be plagued with love? O Venus, haue I not strawed thine Altars with sweete roses? kepte thy swannes in cleare rivers? fead thy sparrowes with ripe corne, and harboured thy doues in faire houses?…… Resiste it Sapho, whilest it is yet tender. Of Acornes comes Oakes, of droppes floudes, of sparkes flames, of Atomies Elementes."[1]

In this soliloquy we can see rhetorical questions, classical allusions, proverbial expressions, similes from natural history which are main ornamental devices of the euphuistic style.

Let us see another example from 'Endimion'. Out of the three monologues uttered by Endimion the longest one[1] containing 518 words is longer than that of Hamlet in 450 words.[2] Let me quote a part of Endimion's first soliloquy.

"O fayre Cynthia, why doe others terme thee *un*constant, whom I have ever founde *un*movable? …… Is she inconstant that keepeth a setled course, which since her first creation altereth not one minute in her mouing? There is nothing thought more admirable or commendable in the sea, then the ebbing and flowing; and shall the Moone, from whom the Sea taketh this vertue, be accounted fickle for encreasing and decreasing? Flowers in theyr buds are nothing worth till they be blowne, nor blossomes accounted till they be ripe fruite; and shall we then say they be changeable, for that they growe from seedes to leaves, from leaves to buds, from buds to theyr perfection?"[3]

Here again we see antitheses, rhetorical questions, similes from nature, and resumption which is characteristic of Arcadianism.

These three soliloquies are appealing complaints of the love-sick hearts that are torn between their heavenly ideal and actual situations. To heighten and intensify the story and feeling, Lyly used rhetorical devices, but these ornaments, contrary to his

1. Endimion, II, i, 1—45 (Lyly's Complete Works III, p.30)
2. Hamlet, II, ii, 576—634 (Globe Edition)
3. Endimion, I, i, 30—43 (Lyly's Complete Works III, p.22)

intention, made his monologues and dialogues weak and bookish. And you can easily see that these soliloquies are rather argumentative than emotional.

(2.) In the long speeches in the dialogues.

Lyly's characters often give long speeches. Let me count the number of the speeches containing more than 200 words: 4 in 'Campaspe', 9 in 'Sapho and Phao', 5 in 'Gallathea', 8 in 'Endimion', 6 in 'Midas', and 1 in 'Mother Bombie'. Generally, courtiers, old soothsayers, mythical gods, and scholars deliver long speeches, while servants, pages, and rustics exchange short and witty conversations. Let us take a few examples to see the stylistic structures of the long speeches.

> Diogenes: "Yee tearme me an *hater* of *m*enne; no, I am a *hater* of your *m*anners. Your liues *d*issolute, not fearing *d*eath, will prove your *deaths desperate*, not *hoping* for *life*: what do you else in Athens but *s*leepe in the *day*, and *s*urfeit in the *night*: *b*ack Gods in the *morning* with pride, in the *evening b*elly Gods with gluttonie."[1]

Here we see a typical euphuistic style, full of antithetical words, phrases, clauses, alliterations, parallel structures and other devices.

> Sybilla: "Be *p*rodigall in *p*rayses and *p*romises, bewtie must haue a trumpet, and *p*ride a gifte. *P*eacocks neuer spread their *f*eathers, but when they are *f*lattered, and Gods are seldom pleased, if they be not bribed. There is none so *foule*, that thinketh not her selfe *faire*. In commending thou canst *l*oose no *l*abor; for of euery one thou shalt be beleeued."[2]

In this quotation you can see alliterations, antitheses, illustrations, proverbial elements, and so forth. Let us see one more example.

> Geron: "Loue is a Camelion,[3] which draweth *nothing but* ayre, and nourisheth *nothing* in the bodie *but* lunges: beleeue mee Eumenides, *D*esire *d*yes in the same moment that *Beautie* sickens, and *Beautie f*adeth in the same instant that it *f*lourisheth. When adversities *flow*, the loue *ebbes*; but

1. Campaspe:IV, i, 28—32 (Lyly's Complete Works Ⅱ, p.344)
2. Sapho and Phao:Ⅱ, iv, 66—71 (Lyly's Complete Works Ⅱ, p.390)
3. Cf. The Two Gentlemen of Verona, Ⅱ, i, 179;Ⅱ, iv, 25—26.

friendship standeth stifflie in stormes. ..... O friendship! of all things the most *rare*, and therefore most *rare* because most excellent, whose comforts in *misery* is always sweet, and whose counsels in *prosperitie* are euer fortunate. Vaine loue, that onely comming neere to friendship in name, would seeme to be the same, or better, in nature."[1]

Again we see alliterations, antithetical words and phrases, repetitions, apostrophes, and resumptions. Lyly employed lots of similes but few metaphors. 'Love is a camelion', is one of his few metaphors but it lacks in poetical, suggestive power. To save the long speeches from dullness he applied his elaborate style, but he used it too much to be natural.

(3.) In witty dialogues of courtiers and court ladies.

As was mentioned by W. Webbe,[2] euphuism was the language of courtiers and court-ladies, and so it is natural that the courtiers and ladies in Lyly's plays should speak euphuism. Let us see a couple of examples.

Trachinus: "Doe you not looke on faire Ladies in steede of good letters, and behold faire faces in steede of fine phrases? In vniversities *vertues* and *vices* are but shadowed in colours, *white* and *black*, in courtes shewed to life, *good* and *bad*..... Beleeve me, Pandion, in Athens you haue but tombs, we in court the bodies, you the pictures of Venus and the wise Goddesses, we the persons and the vertues. What hath a scholler found by study, that a courtier hath not found out by practise? Simple are you that think to see more at the candle snuffe then the sunne beams, to saile further in a little brooke, then in the maine Ocean, to make a greater harvest by gleaning, then reaping."[3]

You see every characteristic feature of the euphuistic style in this speech. Besides, this speech reminds me of Biron's famous speech[4] on study in 'Loves Labour's Lost'. Let us see the next example from 'Endimion'.

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1. Endimion: Ⅲ, iv, 129—141 (Lyly's Complete Works, Ⅲ, p.50)
2. W. Webbe: A Discourse of English Poetry (Arber's Reprint, p. 46)
3. Sapho and Phao : I, ii, 10—24 (Lyly's Complete Works Ⅱ, pp.385—386)
4. Love's Labour's Lost: I, i, 84—87

Endimion: ····· Of Cynthia we are allowed not to talk but to wonder, because her vertues are not within the reach of our capacities.

Tellus : Why, she is but a woman.

End. : No more was *V*enus.

Tel. : Shee is but a *v*irgin.

End. : No more was *V*esta.

Tel. : Shee shall have an ende.

End. : So shall the world.

Tel. : Is not her beautie subject to time?

End. : No more then time is standing still.

Tel. : Wilt thou make her *im*mortal?

End. : No, but *in*comparable.

Tel. : Take heede Endimion, lest like the Wrastler in Olimpia, that striving to lifte an *im*possible weight catcht an *in*curable straine, thou by fixing thy thoughts aboue thy *r*each, fal into a disease without al *r*ecure! But I see thou are now in loue with Cynthia.[1]

As was mentioned in my study[2] on euphuism the average number of the words in 'Euphues' is around forty, which means that euphuism was used originally to relieve long sentences from dullness and monotony. But in his comedies Lyly contrived to break up lengthy speeches into short, witty conversations, which were later developed into more lively word-combats by Shakespeare. I will take a third examle from 'Campaspe.'

Apelles: I shall neer drawe your eies well, because they blind mine.

Campaspe : Why then, paint me without eies, for I am blind.

Camp. : What are these pictures?

Apel. : This is Leda, whom Joue deceiued in likeness of a swan.

Camp. : A *faire* woman, but a *foul* deceit.

Adel. : This is Alcmena, unto whom Jupiter came in shape of Amphitrion her husband and begat Hercules.

Camp. : A *famous* sonne, but an *infamous* fact.

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1. Endimion : II, i, 77—92 (Lyly's Complete Works III, p.33)
2. C. Shimizu: 'A Probe into Euphuism' (Studies and Essays by the Faculty of Law and Letters at Kanazawa Univ. in 1953)

Camp. : I thinke in those days *l*oue was wel ratified among men on earth, when *l*ust was so ful authorized by God in heaven.

Apel. : Nay, you may imagine there wer women pass*ing* *a*miable, when there were Gods exceed*ing* *a*morous.

Camp. : Were women neuer so *faire*, men wold be *false*.

Apel. : Were women neuer so *false*, men wold be *fond*.[1]

This example reminds me of the beautiful duet between Lorenzo and Jessica in the final scene of 'The Merchant of Venice.' We can hear the echoes of Lyly's courtiers' witty conversations in Shakespeare's young lovers' talks in finer forms.

(4.) In the short, pointed, and epigrammatic speeches and wordplays of the pages, grooms, servants, and other people of lower classes.

Almost all his plays have a comic by-plot in which pages, grooms, and servants appear to play some tricks on their masters or provoke laughter by their ready replies and satirical repartees. V. M. Jeffery traces these comic servants to their origin, and says, "The device by which the page's doings are woven into the main plot is derived originally from classical comedy. But it had already been put to good use by the Italians and adapted to Renaissance life. Plautus and Terence depict slaves who by their rascally intrigues work out the main plot. Italian comedy had already substituted servants for slaves, otherwise keeping much of the mechanical development of classical comedy. Lyly's treatment of the pages has much in common with servants of Italian comedies."[2] Now let us see some examples.

Halfpenny : He loves thee well that would runne after.

Rixula : Why, Halfpennie, there's no *g*oose so *g*ray in that lake, - that cannot find a *g*ander for her make.

Lucio : I love a *nutbrowne* lasse, tis *good* to recreate.

Half. : Thou meanest, a *browne nut* is *good* to *crack*.

Lucio : Why wold it not do thee *good* to *crack* such a *nut*?

Half. : I feare she is *worm-eaten within*, she is so *moth-eaten without*.

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1. Campaspe: Ⅲ, iii, 1—28 (Lyly's Complete Works Ⅱ, p.336)
2. V. M. Jeffery: John Lyly and the Italian Renaissance, p.112

Rix. : If you take your *p*leasure of mee, Ile in and tell your *p*ractises against your masters.

Half. : In faith, soure heart, hee that takes his *p*leasure on thee is verie *p*leasurable.

Rix. : You meane knavishly, and yet I hope *f*oule water will quench hot *f*ire as soon as *f*ayre.

Half. : Well then, let *f*ayre wordes *c*oole that *c*holar, which *f*oule speeches kindled.[1]

Here you see a chain of word-plays or puns marked with alliterations, and parallelisms. 'Fair' and 'foul' are Lyly's favorite wordplay, which Shakespeare utilized beautifully and significantly in the opening scene of 'Macbeth.' Let us see another example.

Epiton : A *P*oxe of all false *P*roverbes, and were a *P*roverb a *p*age, I would have him by the eares.

Samias : Why art thou angry?

Epi. : Why? you knowe it is sayd, the *tyde tarieth* no man.

Sam. : True.

Epi. : A monstrous lye; for I was *tide* two houres, and *tarried* for one to vnlose me.

Dares. : Alas poore Epi.

Epi. : Poore? No, no, you base *con*ceited slaves, I am a most *com*plyt Gentleman, although I bee in disgrace with sir Tophas.[2]

The word-play on 'tide,' 'tied' and, 'tarry' is utilized by Shakespeare in 'The Two Gentlemen of Verona.'[3] Mr. Bond[4] says that the relation and character of Sir Tophas and Epiton are followed by Shakespeare in those of Armado and Moth. So let us see an example of conversation between them.

Sir Tophas : *L*ove is a *L*orde of misrule, and keepeth Christmas in my corps.

Epiton : No doubt there is good cheere : what *d*ishes of *d*elight doth his Lordshippe feast you withal?

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1. Mother Bombie:Ⅲ, iv, 12—27 (Lyly's Complete Works Ⅲ, p. 200)
2. Endimion:IV, ii, 6—15 (Lyly's Complete Works Ⅲ, p.55)
3. The Two Gentlemen of Verona, Ⅱ, iii, 39—45
4. Lyly's Complete Works, Ⅲ, p. 13

Top. : First, with a great *p*latter of *p*lum-*p*orrige of *p*leasure, wherein is stued the *m*utton of *m*istrust.

Epi. : Excellent *l*oue *l*appe.

Top. : Then commeth a *P*ye of *p*atience, a *H*enne of *h*onnie, a *G*oose of *g*all, a *C*apon of *c*are, and many other Viandes, some *sweete* and some *soure*; which proveth loue to bee, as it was saide of in olde yeeres, Dulce venenum.

Epi. : A *b*raue *b*anquet.[1]

Here we see Lyly's favorite devices; alliterations, antitheses, and word-plays. About the relation between Sir Tophas and Armado, Mr. Campbell says, "Sir Tophas is said to be the prototype of Armado because he is forced to marry an ugly wench Bagoa, just as Armado pairs with the country lout Jaquenetta. But this is one of the conventional ways of disposing of the 'capitano.' He is regularly utterly humiliated and driven off in disgrace at the end of the play or he is married to some clownish and ill-favored female.……He was invariably accompanied by a servant."[2] Let me take the last example from 'Campaspe.'

Manes : We Cynickes are madde fellowes, didst thou not finde I did quip thee?

Psyllus : No verely! why, what is a quip?

Man. : Wee great girders cal it a *sh*ort saying of a *sh*arp *w*itte, with a *bitter* sense in a *sweet w*ord.

Psyl. : How canst thou thus *d*euine, *de*uide, *de*fine, *d*ispute, and all on the suddaine?

Man. : Wit wil have his swing; I am bewitcht, *in*spired, *in*flamed *in*fected.

Psyl. : Let me *crosse* my selfe: for I die, if I *crosse* thee.

Man. : Let me do my busines, I my selfe am afraid, lest my wit should *w*ax *w*arm, and then must it needs consume some hard head with fine and pretty jests. I am some times in such a vaine that for want of some dull pate to work on, I begin to gird my selfe.[3]

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1. Endimion:V, ii, 5—16 (Lyly's Complete Works Ⅲ, p.68)
2. O. J. Campbell:'Love's Labour's Lost' Re-studied' pp.32—33.
3. Campaspe:Ⅲ, ii, 27-45 (Lyly's Complete Works, Ⅱ. pp. 334—335)

Here Manes gives a definition of 'quip' as a short saying of a sharp wit with a bitter sense in a sweet word. As Dr. Campbell and Dr. Jeffery pointed out, the origin of these servants, pages, and rustics may be traced to the classical works and the Italian comedies of those days, but this sort of quips and puns were indiginous and handed over from Lyly to Shakespeare, it seems to me. Thus the pages such as Epiton, Samias, Dares, Criticus, Licio, Petulus, Minutius, the servants such as Manes, Halfpenny, Dromio, Risco, Lucio, Molus, and Rixula, and other people of the lower classes proved themselves the forerunners of Shakespeare's clowns, fools, rustics, pages, servants, and so on.

(II) The Euphuistic Style in the Early Comedies of Shakespeare

It is an indisputable fact that young Shakespeare learned lots of lessons from the works of John Lyly in the manner of writing as well as in the matter. Mr. Bond says, "In comedy Lyly is Shakespeare's only model : the evidence of the latter's study and imitation is abundant, and Lyly's influence is of a far more permanent nature than any exercised on the great poet by other writers"[1] In fact Shakespeare's early comedies reveal a remarkable influence of the euphuistic style, but we must not forget that Shakespeare was not a blind euphuist, but he employed the euphuistic style in accordance with the situations and characters, and thus raised it to the level of true art. He used it chiefly in the following cases:

(1) In witty dialogues and discourses of the courtiers, (2) in moralizing discourses and advices with proverbial expression, (3) in pedantic or bombastic speeches, (4) in clownish jokes and puns of pages, rustics, servants, etc. Though we can trace the euphuistic style in his histories and tragedies to some extent, here I have confined myself to the study of his two earliest comedies, 'The Two Gentlemen of Verona' and 'Love's Labour's Lost', partly because my space is limited, partly because these two plays reveal

1. Lyly's Complete Works: II, p.234

the influence of the euphuistic style remarkably, and partly because the two comedies have as their theme love and friendship which were leitmotif in Lyly's plays.

Now let us examine the euphuistic style in Shakespeare's two comedies in detail in the four cases above mentioned.

(1) In witty dialogues and discourses of courtiers.

It is quite natural for the courtiers and court ladies to speak in the euphuistic style after the fashion in the court. First let us see some examples from ' The Two Gentlemen of Verona.'

Valentine : That's on some *shallow* story of *deep* love :
How young Leander cross'd the Hellespont.

Proteus : That's *deep* story of a *deeper* love,
For he was more than *over shoes* in love.

Val. : 'Tis true; for you are *over boots* in love,
And yet you neuer swum the Hellespont.

Pro. : *Over* the *boots*? nay, give me not the *boots*.

Val. : No, I will not, for it *boots* thee not.

Pro. : What ?

Val. : To be in love, where scorn is bought with groans;
Coy looks with heartsore sighs; one fading *m*oment's *m*irth
With twenty *w*atchful, *w*eary, tedious nights ;
If *haply won*, perhaps a *hapless* gain ;
If *lost*, why then a grievous labour *won*;
However but a *folly* bought with *wit*,
Or else a *wit* by *folly* vanquished.[1]

Here we see almost all the characteristics of the euphuistic style: antithetical words, phrases, and clauses ; alliterations, repetitions, word-plays, and classical allusions. 'Haply……hapless', 'wit……folly' are Lyly's favorite pairs of words. Pleading against love is also Lyly's constant theme as we have seen.

Next let us glance at Julia's soliloquy.

Julia : What a fool is she, that knows I am a maid,
And would not force the letter to my view !
Since *m*aids, in *m*odesty, say '*no*' to that

1. The Two Gent. : I, i, 21—35 (Globe Ed.)

Which they would have the profferer construe '*ay.*'
Fie, fie, how wayward is this foolish love
That, like a testy babe, will scratch the nurse
And presently all humbled kiss the rod!
How *ch*urlishly I *ch*id Lucetta hence,
When *w*illingly I *w*ould have had her here !
How angerly I taught my brow to *frown*,
When inward joy enforced my heart to *smile*![1]

Here we see antithetical words, alliterations, and parallel sentence structures. Compared with the soliloquies of Sapho and other ladies in Lyly's plays, this is permeated with delicate, tender, maidenly feeling. Now let us listen to Proteus' monologue.

Proteus : Thus have I shun'd the fire for fear of burning,
And *dr*ench'd me in the sea, where I am *dr*own'd.
I fear'd to show my father Julia's letter,
Lest he should take *ex*ceptipns *to my love;*
And with the vantage of my own *ex*cuse
Hath he *ex*cepted most *against my love.*
O, how this spring of love resembleth
The uncertain glory of an April day,
Which now shows all the beauty of the sun,
And by and by a cloud takes all away.[2]

Here again we see antitheses, alliterations, parallelisms, and a simile from nature. Lyly employed lots of similes by way of illustration and argument in his works, and his similes were chiefly derived from natural history, mythology, and classical works. But in this simile of Shakespeare we can enjoy an actual feeling of a precarious but beautiful spring day. Moreover this simile drops a hint at the further development of the affair, that is, Proteus' change of mind and Julia's trials. Now let us have a glance at her ordeal through her soliloquy.

Julia : How many women would do such a message ?
Alas, poor Proteus ! thou hast entertain'd
A fox to be the shepherd of thy lambs.
Alas, poor fool ! why do I pity him
That with his very heart, he *despiseth* me ?
Because he *loves* her, he *despiseth* me ;
Because I *love* him, I must pity him.....
And now am I, unhappy messenger,
To plead for that which I would not *obtain,*

1. Two Gent. I, ii, 53—63 (Globe Ed.)
2. Ibid, I, iii, 76—87

To carry that which I would have *refused*,
To *praise* his faith which I would have *dispraised*,
I am my master's *true*-confirmed love;
But I cannot be *true servant* to my *master*,
Unless I prove false traitor to myself.[1]

Here again we see parallel structures, antithetical words and phrases, repetitions, and an allusion to Aesop's fable.

As to the other speeches and dialogues which show the traces of the euphuistic style, I will just give the places[2] in the play.

The Two Gentlemen of Verona : I, i, 156—158; I, ii, 102—125; I, ii, 134—139; I, iii, 60—63; II, iv, 1—46; II, iv, 69—70; II, iv, 87—98; II, iv, 102—113; II, iv, 154—156; II, iv, 192—210; II, vi, 1—22; II, vii, 15—38; III, i, 46—47; III, i, 153—160; III, i, 170—187; III, i, 227—231; III, ii, 78—81; IV, ii, 12—15; IV, ii, 120—132; IV, iv, 154—161; IV, iv, 190—193; V, ii, 10—21; V, ii, 49—50; V,iv, 28—22; V, iv, 43—55;

Next let us have a glance at some examples from 'Love's Labour's Lost' in which love triumphs over learning, whereas in 'The Two Gentlemen of Verona' friendship triumphs. As this is a typical court comedy of Shakespeare, it is quite natural that courtiers and court ladies should have lots of 'civil wars of wit'.

Longaville : I am resolved ; 'tis but a three years' fast :
The *mind* shall banquet, though the *body* pine :
*Fat p*aunches have *lean p*ates, and dainty bits
Make *r*ich the *r*ibs, but bankrupt quite the wits.[3]

We see here skillful handlings of antithetical words, alliterations, and sound-likeness. Now let us listen to Biron's speech.

Biron : A lover's eyes will gaze an eagle blind;
A lover's ear will hear the lowest sound,
When the suspicious head of theft is stopp'd;
Love's feeling is more *s*oft and *s*ensible
Than are the tender horns of cockled snails;
Love's tongue proves dainty Bacchus gross in taste :

1. Two Gent. IV, iv, 95–110.
2. The references are given according to the Globe Edition of Shakespeare's Works.
3. Love's Labour's Lost : I, i, 25—27. (Globe Ed.)

For valour, is not Love a Hercules,
Still climbing trees in the Hesperides ?
*S*ubtle as *S*phinx; as sweet and musical
As bright Apollo's lute, strung with his hair;
And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony.·····
Then *fools* you were these women to *forswear*,
Or keeping what is *sworn*, you will prove *fools*.
For wisdom's sake, *a word that all men love*,
Or for love's sake, *a word that loves all men*,
Or for *men's* sake, the authors of these *women*,
Or *women's* sake, by whom *we men* are *men*,
Let us once *lose* our *oaths* to find *ourselves*,
Or else we *lose ourselves* to keep our *oaths*.[1]

Here we see what Dr. Landmann and Mr. Child called 'parisonic' antitheses, parallelisms, classical allusions, alliterations, and word-plays. Next let us listen to the witty dialogues of the court ladies.

Rosaline : How I would make him faun and beg and seek
And wait the season and observe the times
And spend his prodigal wits in bootless rhymes
And shape his service wholly to my hests
And *make him proud* to *make me proud* that jests.
So perttaunt-like would I o'ersway his state
That he should be my *f*ool and I his *f*ate.

Princess : None are so surely *caught*, when they are *catch'd*.
As *wit* turn'd *fool : folly* in *wisdom* hatch'd,
Hath *w*isdom's *w*arrant and the help of school
And *wit's* own *grace* to *grace* a learned *fool*.[2]

In this play the court-ladies prove themselves to be a better hand in the battle of witty words than the courtiers. Compared with the court-ladies' speeches in Lyly's plays, those of Shakespeare's ladies are more speedy and dramatic. Though Lyly's ladies speak euphuism, their last resort is chastity and divine wisdom while

1. L. L. L. : IV, iii,334—362 (Globe Ed.)
2. L. L. L. V, ii, 62—72(Globe Ed.)

Shakespeare's ladies in this play outwit the witty courtiers. Biron himself criticizes Rosaline saying, "Your wit's too hot, it speeds too fast."[1] Let us see another short example.

Princess : That sport *best* pleases that doth *least* know how :
Where *zeal* strives to *content*, and the *contents*
Dies in *zeal* of that which it presents :
Their *form* confounded makes most *form* in mirth,
When great things labouring perish in their birth.[2]

Lyly's princesses could not have shown such a sense of humour and humanity. Let us see an example of a wit-combat between a courtier and a court-lady.

Biron : Your wit makes wise things foolish : when we greet,
With *eyes* best seeing, heaven's fiery *eye*
By *light* we lose *light* : your capacity
Is of that nature that to your huge store
Wise things seem *foolish* and *rich* things but poor.
Rosaline : This proves you *wise* and *rich*, for in my eye—
Biron : I am a *fool*, and full of *poverty*.
Ros. : But that you take what doth to you belong,
It were a fault to snatch words from my tongue.
Biron : O, I am yours, and all that I possess !
Ros. : All the fool mine ?
Biron : I cannot give you less.[3]

Here we see Lyly's favorite, but stale, pairs of epithets, 'wise··· foolish',, and 'rich·····poor'. Let me show you the places where the euphuistic style is employed by the courtiers in this play.

I, i, 24—27 ; I, i, 59—69 ; I, i, 94—97 ; I, i, 193—200 ;
II, i, 47—54 ; II, i, 56—60 ; II, i, 90—110 ; II, i, 120—128 ;
II, i, 169—175 ; II, i, 175—192 ; II, i, 218—222 ; II, i, 240—242;
II, i, 251—257 ; III, i, 181—205 ; IV, i, 13—40 ; IV, i, 112—130 ;
IV, i, 132—140 ; IV, iii, 1—21 ; IV, iii, 64—73 ; IV, iii, 161—170 ;
IV, iii, 240—271 ; IV, iii, 327—362 ; V, ii, 14—28 ; V, ii, 33—37 ;
Vii,, 43—46 ; V, ii, 58—78 ; V, ii, 139—144 ; V, ii, 153—156;
V, ii, 184—194 ; V, ii, 256—261 ; V, ii, 259—297 ; V, ii, 315—333;

1. L. L. L. II, i, 120 (Globe Ed.)
2. L. L. L. V, ii, 517—520 (Globe Ed.)
3. L. L. L. V, ii, 374—385 (Globe Ed.)

V, ii, 339—342; V, ii, 349—354 ; V, ii, 517—521 ; V, ii, 781—786; V, ii, 851—876.

(2) In moralizing discourses and advices with proverbial brevity.

Shakespeare's characters often offer wise counsels and advices, among which those of Polonius to Reynaldo and of Portia to Shylock are well-known. His early comedies reveal the influence of Lyly as moralist in the form of the moralizing discourses. Let us see some examples.

Valentine : Love is your *master*, for he *masters* you :
And he that is so yoked by a *fool*,
Methinks, should not be chronicled for *wise*.
Proteus : *Yet writers say*, as in the sweetest *bud*
The *eating canker* dwells, so *eating* love
Inhabits in the finest wits of all.
Val. : *And writers say*, as the most forward *bud*
Is eaten by the *canker* ere it blow,
Even so by love the young and tender *wit*
Is turn'd to *folly*, *b*lasting in the *b*ud,
Losing his verdure even in the prime
And all the *f*air e*ff*ects of *f*uture hopes.
But wherefore waste I time to counsel thee
That art a votary to fond desire ? [1]

In this example we see Lyly's favorite parallel structures, antitheses, repetitions, illustrations, and similes from natural history. A similar simile can be found in 'Euphues' : "The caterpiller cleaueth unto the ripest fruites, the most delicate wyt is allured with small enticement vnto vice, and most subjecte to yelde vnto vanitie."[2] Next let us turn to the ladies' dialogues.

Lucetta : I have no other but a woman's reason ;
I think him so because I think him so.
Julia : And wouldst thou have me *cast* my love on him ?
Luc. : Ay, if you thought your love not *cast* away.
Julia : Why he, *of all the rest*, hath never moved me.

1. Two Gent. I, i, 39—52 (Globe Ed.)
2. Lyly's Complete Works I, p.189

Luc. : Yet he, *of all the rest*, I think, best loves ye.
Julia : His *little* speaking shows his love but *small*.
Luc. : Fire that's closest kept burns most of all.
Julia : They do not *love* that do not show their *love*.
Luc. : O, they *love* least that let men know their *love*.[1]

In this example again we see parallelisms, repetitions, proverbial expressions and word-plays. Let me show the places where the euphuistic counsels are given in this play.

Two Gent : I, i, 2 ; I, iii, 22—23 : II, i, 77 ; II, iv, 95—96 : III, i, 93—105 ; III, i, 153—160; III, i, 241—248 ; III, i, 339—340; V, i, 12 ; V, iv, 105—113.

Now let us pass on to the moralizing discourses and advices in 'Love's Labour's Lost'.

Biron : Why, all delights are *vain* ; but that most *vain*,
Which with *pain* purchased doth inherit *pain* :
To seek the light of truth ; *while* truth the *while*
Doth falsely blind the eyesight of his look :
Light seeking *light* doth light of *light* beguile :
So, ere you find where *light* in the *darkness* lies,
Your *light* grows *dark* by losing of your eyes.
Study me how to please the *eye* indeed
By fixing it upon a fairer *eye*,
Who dazzling so, that *eye* shall be his heed
And give him light that it was blinded by.[2]

Biron's speeches are characterized with wordplays, marked with antitheses, alliterations, and repetitions, and spiced with Shakespeare's lively imagination.

Biron : So study evermore is overshot :
While it doth study to have what it *would*
It doth forget to do the thing it *should*,
And when it hath the thing it hunteth most,
'Tis won as towns with fire, *so won, so lost*.[3]

Next let us pay attention to the speeches of the court ladies.

1. Two Gent. I, ii, 23—32 (Globe Ed.)
2. L. L. L. I, i, 72—83 (Globe Ed.)
3. L. L. L. I, i, 143—147 (Globe Ed.)

Princess : O heresy in fair, fit for these day !
A giving hand, though *foul*, shall have *fair* praise.
But come, the bow : now *mercy* goes to *kill*,
And shooting *well* is then accounted *ill*.
Thus will I save my credit in the shoot :
Not *wounding*, pity would not let me do't :
If *wounding*, then it was to show my skill,
That more for *p*raise than *p*urpose meant to kill.
And out of question so it is sometimes,
*G*lory *g*rows *g*uilty of detested crimes,
When, for fame's sake, for praise, an outward part,
We bend to that the working of the heart.[1]

Let us see another example of a lady's speech.

Maria : *F*olly in *f*ools bears not so strong a note
As *foolery* in the *wise*, when *wit d*oth *d*ote;
Since all the power thereof it doth apply
To prove, by wit, worth in simplicity.[2]

Throughout this play Shakespeare seems to have been 'at a great feast of languages',[3] but in point of fact he knew 'Brevity is the soul of wit',[4] and so at the final scene Biron bids farewell to 'taffeta phrases' and 'silken terms', and welcomes 'russet yeas' and 'honest, kersey noes'. At the news of her father's death, the Princess exchanges conversation with Mercade in lapidary style.

Mercade : ……the news I bring
Is heavy in my tongue. The king your father—.
Princess : *Dead*, for my *life* !
Mercade : Even so ; my *t*ale is *t*old.[5]

Let me show you the references to the euphuistic speeches.

Love's Labour's Lost : I, i, 1—8 ; II, i, 105—106 ; V, i, 20 ; V, i, 28 ; V, ii, 151—156 ; V, ii, 668:

(3) In pedantic or bombastic speeches.

The most typical of all the bombastic speakers in Shakespeare's

1. L.L.L. IV, i, 22—33
2. L. L. L. V, ii, 75—78
3. L. L. L. V, i, 39—40
4. Hamlet: II,ii, 90
5. L. L. L. V, ii, 726—729

plays are Falstaff and Armado. Of the latter Mr. Bond says, "The pretentious Sir Tophas, the ridicule of him by the pages and his pairing with Bagoa, are the originals of the magnificent Armado, of his relation in Moth and his declension upon the country-wench Jaquenetta."[1] Prof. Campbell traces his origin to the Italian comedies and says, "Armado in many of the important respects in which he differs from Sir Tophas and the *miles gloriosus* resembles the braggart as he had become conventionalized in the Italian popular comedy or the *Commedia dell' Arte*. This transformation of the Latin braggart into a Spanish swashbuckler was a natural result of political conditions in Italy during the sixteenth century."[2]

From the stylistical point of view, I can find one difference : one of Armado's characteristics is his polysyllabic vocabulary from foreign sources, while Sir Tophas' vocabulary is rather monosyllabic and of native origin in spite of his preference of Latin words. This was due to the movement to defend the native English vocabulary against the fashion of so called 'ink-horn terms'. This movement was started and maintained by Sir John Cheke, Thomas Wilson, Roger Ascham, George Puttenham, George Gascoigne, and probably followed by Lyly and Shakespeare. Let us see some examples of his speech.

> Armado : I do affect the very ground, which is *base*, where her shoes, which is *baser*, guided by her foot, which is *basest*, doth tread. I shall be forsworn, which is a great argument of falsehood, if I love. And how can that be *true* love which is *falsely* attempted ? Love is a familiar ; Love is a *devil* : there is no *evil angel* but Love. Yet was *S*amson *so* tempted, and he had an excellent *s*trength; yet was *S*olomon *so s*educed, and he had a very good wit. Cupid's butt-shaft is too hard for Hercules' club ; and therefore too much odd for a Spaniard's rapier.[3]

With this kind of grandiloquence and 'three-piled hyperboles' stressed with antitheses, alliterations, illustrations, and polysyl-

1. Lyly's Complete Works, II, p.297
2. O.J. Campbell: 'Love's Labour's Lost Restudied,' pp.23—24.
3. L.L.L. I, ii, 171—182.

labism, Armado makes himself the butt of ridicules and satires of the courtiers and his own page. Let us see another example of his 'spruce affectation'.

Armado : Sir, it is the king's most sweet pleasure and affection to congratulate the princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon.

Holofernes : The posterior of the day, most generous sir, is liable, congruent and measurable for the afternoon : the word is well culled, chose, sweet and apt, *I do assure you*, sir, *I do assure*.

Arm. : Sir, the king is a noble gentleman, and my familiar, *I do assure ye*, very good friend : for what is inward between us, *let it pass. I do beseech thee*, remember thy courtesy ; *I beseech thee*, apparel thy head : and among other important and most serious designs, and of great import indeed, too, but *let it pass.* ……the king would have me present the princess, sweet chuck, with some delightful ostentation, or show, or pageant, or antique, or firework.[1]

In this example we see Armado's polysyllabism, three-piled hyperboles, repetitions, and anaphora,[2] and epiphora. In his later plays Shakespeare made use of polysyllabism in such a skillful and artistic way as we see in the phrases like 'multitudinous seas incarnadine' or 'a malignant and a turban'd Turk'.

Next let us listen to the dialogue between Holofernes and Nathaniel.

Holofernes : Most barbarous intima*tion* ! yet a kind of insinua*tion*, as it were, in via, in way of explica*tion* ; facere, as it were, replica*tion* or rather, ostentare, to show, as it were, his inclina*tion*, after his *un*dressed, *un*polished, *un*educated, *un*pruned, *un*trained, or rather *un*lettered, or ratherest, *un*confirmed fashion, to insert again my haud credo for a deer. ……

Nathaniel : Sir, he hath never fed of the dainties that are bred in a book ; he hath not eat paper, as it were ; he hath not

1. L.L.L. V, i, 92—118
2. Cf. Abraham Fraunce's 'The Arcadian Rhetorike,' Chap. 19.

drunk ink : his intellect is not replenished ; he is only an animal, only sensible in the duller parts.[1]

Here again we see repetitions, anaphoras, and parallel structures. Latinism may also be said an inheritance from Lyly. Prof. Campbell[2] asserts that Holofernes and Nathaniel are modelled on the popular Italian figures of a pedant and his parasite.

These braggarsts and pedants as well as rustics, pages, servants, clowns, and fools in Shakespeare's plays speak prose. According to Megroz and Henry Sharpe, "Comic, jovial, and light-hearted parts are in prose.·····Poor men, fools, and persons who lose the use of their reason, speak prose."[3]

In his later plays, especially in Hamlet, Shakespeare uses prose at his command as the means of satires.

The references to the places where the euphuistic devices are used, are as follows :

Love's Labour's Lost : I, ii, 7—26 ; I, ii, 70—80 ; IV, ii, 58—63 ; IV,ii, 88—90; V,i18—29 ; V, i, 92—122 ; V, ii, 666—669 :

The Two Gentlemen of Verona : II, iv, 20—46 ; II, iv, 169—177 ; III, i, 153—156 ; III, iii, 78—81 ; V, ii, 4—25.

(4) In clownish jokes and puns of pages, rustics, and servants :

On the burlesque clowns in the pageant 'The Nine Worthies' Biron comments as 'the pedant, the braggart, the hedge-priest, the fool and the boy',[4] which constitute a troupe of typical Elizabethan clowns. Some scholars[5] lay stress on the Italian origin of these clownish people. But it seems highly probable to me that Lyly's witty pages and servants set living examples to Shakespeare's clowns. Like those in Lyly's plays, Shakespeare's servants in early comedies talk a lot of sarcastic jokes and satirical puns to their masters without ceremony. Let us see some examples.

Speed : The shepherd seeks the sheep, and not the sheep the shepherd ; but I seek my master, and my master seeks not me:

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1. L. L. L. IV, ii, 13—26.
2. O. J. Campbell:Love's Labour's Lost Restudied, p.35ff.
3. R.L. Megroz:Shakespeare as a Letter-writer and Artist in Prose. p.33.
4. L. L. L. V, ii, 545
5. Cf. V. M. Jeffery's 'John Lyly and the Italian Renaissance,' pp.112—113. O. J. Campbell's 'Love's Labour's Lost Restudied,' pp.42—43.

therefore I am no sheep.

Proteus : The sheep *f*or *f*odder *f*ollow the shepherd ; the shepherd *f*or *f*ood *f*ollows not the sheep : thou for wages *f*ollowest thy master ; thy master *f*or wages *f*ollows not thee: therefore thou art a sheep.

Speed : Such another proof will make me cry 'baa'.

Pro. : But, dost thou hear ? gavest thou my letter to Julia ?

Speed : Ay, sir : I, a *lost* mutton, gave your *l*etter to her, a *laced* mutton, and she, a *laced* mutton, gave me, a *lost* mutton, nothing for my *l*abour.[1]

This is one of the earliest and crudest kind of Shakespearean jokes. This argumentative kind of word-plays are very often enjoyed by the servants like Manes or Molus, and the pages like Cryticus or Epiton in Lyly's plays. Here we can see the most obvious influence of Lyly's plays on Shakespeare's comedies. This can be one of the internal evidences to prove this work one of Shakespeare's earliest plays. Let us see the next example.

Panthio : Away, ass ! you'll lose the *tide,* if you *t*arry any longer.

Launce : It is no matter if the *tied* were lost ; for it is the unkindest *tied* that ever any man *tied*.

Pan. : What's the unkindest *tide* ?

Launce : Why, he that's *tied* here, Crab, my dog.

Pan : Tut, man, I mean thou'lt lose the flood, and, in losing the flood, lose thy voyage, and in losing thy voyage, lose thy master, and in losing thy master, lose thy servcie, and in losing thy service, —— Why do you stop my mouth ?

Launce : For fear thou shouldst lose thy tongue.

Pan. : Where should I lose my tongue ?

Launce : In thy *tale.*

Pan. : In thy *tail*![2]

As was mentioned before, the pun on 'tide', 'tied' and 'tarry'

1. Two Gent. I, i, 88—104.
2. Two Gent. II, iii, 39—55.

was used by Lyly in 'Endimion.'[1] This is a typical example of the nonsensical, vaudvillian word-plays which clowns and jesters bandy with one another. This kind of word-play is usually carried on with quibbles, corruptions, mis-understandings or mis-hearings. There is another kind of word-play that is full of epigrams and wisecracks and is bandied between the courtiers and the clowns. This latter kind of jesters and wisecrakers developed into philosophical fools in his later plays. Let us see an example.

Speed : O jest *un*seen, *in*scrutable, *in*visible,
As a nose on a man's face, or a weathercock on a steeple !
My master *sues* to her, and she hath taught her *suitor*,
He being her *pupil*, to become her *tutor*.
O excellent device ! was there ever heard a better,
That my master, being scribe, to himself should write the letter ?[2]

Here we see apostrophes, a rhetorical question, antitheses, and other devices used humorously and jokingly. Lyly often used this paradoxical type of word-play in his works. Now let me show the places where these clownish wordplays can be detected.

The Two Gentlemen of Verona : I, i 72—161;
II, i, 11—12 ; II, i, 16—46 ; II, i, 53—65 ; II, i, 70—89 ;
II, i, 141—150 ; II, iii, 39—60 ; II, V, 21—32 ; II, V, 40—62 ;
III, i, 279—291 ; lll, i, 361—379.

In 'Love's Labour's Lost' we find, just as Biron says, a braggart, a pedant, a hedge-priest, a page, and two rustics playing clownish parts. As we have examined the style of the first three in the previous section, let us survey the next three here. First let us see an example.

Costard : The *m*atter is to me, sir, as concerning Jaquenetta. The *m*anner of it is, I was taken with the *m*anner.
Biron : In what *m*anner ?
Costard : In *manner* and *form following*, sir ; all those three: I was seen with her in the *manor*-house, sitting with her upon the form, and taken *following* her into the park; which,

1. Cf. Endimion: IV, ii, 6—15
2. Two Gent. II, i, 141—146.

put together, is in *manner* and *form following*.[1]

Of course this belongs to the simplest kind of word-play marked with alliterations and puns. Shakespeare often satisfied the lower class of audience with such a farcical scene. Dr. Campbell[2] says that the stupid rustics like Costard and Dull have their prototypes in Italian comedies. Let us see another example of this kind.

Holofernes : The moon was a month old when Adam was no more,
And raught not to five weeks when he came to fivescore.
The *allusion* holds in the exchange.

Dull : 'Tis true indeed ; the *collusion* holds in the exchange.

Hol. : God comfort thy capacity ! I say, the *allusion* holds in the exchange.

Dull : And I say, the *pollusion* holds in the exchange ; for the moon is never but a month old : and I say beside that, 'twas a *p*ricket that the *p*rincess killed.[3]

This kind of good-natured simplicity makes a good contrast with the pedantic affectations of a schoolmaster and a curate.

Now let us pass on to Moth, page of Armado. Mr. Bond says that Epiton, page to Sir Tophas, is the model of Moth, and Prof. Campbell shows us the Italian origin of Moth. These two view-points are compatible, it seems to me, for it is probable Lyly first found his model in Italian comedies, and then Shakespeare learned it from Lyly's play. Let us see an example.

Armado : I think scorn to sigh : methinks I should outswear Cupid. Comfort me, boy : what great men have been in love?

Moth : Hercules, master.

Arm. : Most sweet Hercules ! More authority, dear boy, name more ; and, sweet my child, let them be men of good repute and *carriage*.

Moth : Samson, master : he was a man of good *carriage*, great *carriage*, for he *carried* the town-gates on his back like a

1. L. L. L. I, i, 203—211.
2. Cf. J. O. Campbell: 'Love's Labour's Lost Restudied,' pp. 33—35.
3. L. L. L. IV, ii, 39—49.

porter : *and he was in love.*

Arm. : O well-knit Samson ! strong-jointed Samson !
I do excel thee in my rapier as much as thou didst me in carrying gates. *I am in love too.*.....

Arm. : My love is *most immaculate* white and red.

Moth : *Most maculate* thoughts, *m*aster, are *m*asked under such colours.[1]

As his models, Epiton and Manes, exhibit their 'sharp wit with a bitter sense in a sweet word',[2] Moth shows his wit in his repartees. Mr. Bond points out the similar passages in 'Euphues and His England' where great heroes' sufferings from the flames of love are enumerated.[3] Thus we have seen that the euphuistic devices used by Lyly's pages and servants kept on living in farcical or satirical speeches of Shakespeare's clowns, rustics, and fools, but in the later plays of Shakespeare the negative qualities of the fools are artistically dissolved and sublimated into a higher humour. Let us see the references.

Love's Labour's Lost : I, i 203—213; I, ii, 7—36 ; I, ii, 68—99 ; I, ii, 155—163; III, i, 11—23 ; III, i, 52—66 ; III, i, 101—105 ; IV, i, 47—50

Conclusion

As we have seen in the above examples, Lyly's main purpose was 'to teach and delight' as was mentioned by Sidney,[4] and Lyly tried to teach us wisdom through wit with which he showed foolish aspects of people, especially of the youth, and various contradictory aspects of their life, and convert our earthly love into divine. So almost all the leading characters get to wisdom or defend their chastity by overcoming their passion. Their speeches are full of rhetorical devices, which were understood and used in Aristotelian[5] way by Lyly. Moreover they were used so often that

1. L. L. L. I, ii, 65—98.
2. Campaspe, III,ii, 31
3. Cf. Lyly's Complete Works, I, p.169
   Lyly's Complete Works, II, pp.112—113.
4. Sir Philip Sidney: 'An Apology for Poetry' (Elizabethan Critical Essays, ed.by G. Smith, p.158)
5. Aristotle says in his 'Rhetorca' as follows: "Rhetoric may be defined as the faculty of observing in any case the available means of persuasion." (Rhetorica translated by R. W. Roberts, 13556)

they made the dialogues artificial and bookish. He tried to revive the pastoralism of the classical or Italian plays through his elaborate style in his plays but he did not succeed, because the speeches of the characters in his plays were rather argumentative than emotional. Shakespeare succeeded in this line : he accomplished his pastoral comedy like 'As you Like it', his romantic play like 'A Midsummer-Night's Dream', his character comedy like 'The Merchant of Venice' and his historical plays like Henry IV, Part I and II. In these plays his brilliant imagination shines forth through his style and at the same time his generous, artistic mind receives the faults and weaknesses of human beings and turns them into symbols of humanity. Thus Shakespeare at his best wrote in the style in which his ideal and characters crystallized into the artistic unity, whereas Lyly's style in his comedies remained means of expressing his ideal. Let me take an example of his word-painting from his later play.

'The *b*arge she sat in, like a *b*urnish'd throne,
*B*urn'd on the water : the *p*oop was *b*eaten gold ;
*P*urple the sails, and so *p*erfumed that
The winds were love-sick with them ; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes.[1]

This famous passage is known to be derived from the description of Thomas North who was one of the forerunners of the euphuistic style as I mentioned in my paper in 1955, but it was Shakespeare who burnished and polished it up into the artististic perfection.

As regards the comic style, Lyly prepared the way to Shakespeare. Though Lyly may have found the models of his servants, pages, and rustics in the Italian comedies of those days, the puns and quibbles used by them were devised and elaborated by him with a help of the euphuistic style, and were handed over to Shakespeare.

Let me end this brief study with a skillful and humorous parody of euphuism by Falstaff, product of Shakespeare's comic genius.

'Though the camomile, the more it is trodden on the faster it

1. 'Antony and Cleopatra,' II, ii, 196—202.

grows, yet youth, the more it is *w*asted the sooner it *w*ears. ··· There is a thing, Harry, which thou hast often heard of and it is known to many in our land by the name of pitch : this pitch, as ancient writers do report, doth defile ; so doth the company thou keepest : for, Harry, now I do not speak to thee in drink but in tears, not in *p*leasure but in *p*assion, not in *w*ords only, but in *w*oes also.'[1]

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1. The First Part of King Henry IV. II, iv, 440—459.
Cf. Lyly's Complete Works, I, p.196. "Though the Camomill, the more it is trodden and pressed downe, the more it spreadeth, yet the violet the oftener it is handled and touched, the sooner it withereth and decayeth."